**Medieval Literature (1066-1485)**

**Ballads – Poetry of the people**

* A song or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ poem that tells a story in a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ pattern of rhythm and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and uses \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, direct language.
* Comes from \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ tradition
* No strict \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ dictating their form
* Comes from an old French word meaning \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
* *Reliques of Ancient English Poetry* – a collection of ballads gathered by \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and published in \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  + Encouraged others to collect ballads from the people who sang them
* Subjects of ballads
  + \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ life of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ folk
  + \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ events
  + Sensational, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ subject matter
* Characteristics of ballads

1. Simple and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
2. Little or no \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ format
   1. Details are gathered \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ from the answers
   2. Helps build \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
4. Refrain -- \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the last line or two
5. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ repetition – repetition of lines with slight \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
6. Musical – meant to be \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ for a general audience; has a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, simple beat
7. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ phrases – understood by listeners to have \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ beyond their \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Medieval Romance**

* A verse \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ which traces the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of a brave knight or other hero who has to overcome \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ for love of a noble \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or other high ideal
* Set in a world in which \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ laws are \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and idealized \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ fight, and almost always, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ the forces of evil

**Romance Hero**

* Usually born under \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ circumstances
* Grows up in \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Undergoes a childhood \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ involving a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ weapon
* In maturity, fights to defeat \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and promote \_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Aided by magic \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ events surround his \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ from this world

**Elements of Romance**

* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ hero
* Evil \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Quest – a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ journey in search of something of \_\_\_\_\_\_\_\_\_\_\_\_
* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of a hero
* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ elements
* Good vs. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ figure – maidens, mothers, crones (witch-like old lady)

**Stages of a Romantic Quest**

* A \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ journey
* A test of the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* A return to the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ point
  + The hero wants or needs to obtain something of value and then return home.

**“Sir Gawain and the Green Knight”**

* Probably written around \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Ideals of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ conduct (courage, loyalty, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_) were beginning to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Sir Gawain is one of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ knights.

**Examples of elements of a traditional English romance found in “Sir Gawain and the Green Knight”**

|  |  |
| --- | --- |
| Characteristic | Examples from the story |
| Near-perfect hero is  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  |
| Evil enemy is  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  |
| Quest |  |
| Test of the hero |  |
| Supernatural elements |  |
| Good vs. evil |  |
| Female figure is  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  |

**“The Day of Destiny”**

* An \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ from *Le Morte d’Arthur*, or *The Death of Arthur*
* Written by \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Archetype – a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; someone who is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to all, regardless of time or place

|  |  |
| --- | --- |
| Characteristic | Examples from the story |
| Near-perfect hero is  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  |
| Evil enemy is  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  |
| Quest |  |
| Test of the hero |  |
| Supernatural elements |  |
| Good vs. evil |  |
| Female figure is  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  |

**“Federigo’s Falcon”**

* Written by \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Written in Italian \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (common style of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ spoken at a particular \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)
* Part of the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  + 100 tales which deal with \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and the corruption of the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  + Adaptations of popular \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, fables. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, or jokes
  + Written as a **frame story**
    - an \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ narrative within which each of the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ proceed to tell individual \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  + Ten wealthy \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ leave the city to escape the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  + For each day a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ will be named. He or she will select a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, and others tell \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ based on the theme
  + “Federigo’s Falcon” is the 9th story on the 5th day, a day devoted to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Medieval Drama**

* Originated in the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Provided religious \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ since most of the population could not \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Three types of plays:
  + Mystery plays – based on Biblical \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
    - Passion plays were a type of mystery play. They are re-enacted events in the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the life of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  + Miracle plays – based on stories of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  + Morality plays – featured \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ virtues (goodness) and vices (wickedness)
* Members of the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ presented the plays, performing parts of the story that best \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ their crafts.